

# Hammerstein Finds a New Carmen Who Charms And Will Surely Set the Whole Town a-Talking

She Is Bressler-Ganoil, Who Made Her Debut Last Sat.

BRESSLER-GANOIL THE NEW CARMEN.



No better "Carmen" than that presented by Mr. Hammerstein at the Manhattan Opera House last night lies within memory. From beginning to end it went with a dash that was exhilarating. The first act fairly breathed the spirit of Bizet's beautiful score, and if in the following acts there were some shortcomings, they were swamped in the general excellence of the performance. Mr. Hammerstein is to be congratulated, too, on the audience that was witness to his triumph and that gladly paid him tribute. In size it was exceeded only on the opening night; in quality, it was never better. There was a genuine appreciation of the new impresario's work.

## This Carmen a Find.

In Bressler-Ganoil Mr. Hammerstein has made a find. Her Carmen will take rank with the best. Some years ago she appeared at the Casino with a French opera company from New Orleans. Her worth was recognized then by a few, but as the enterprise came to grief early she was but a passing memory. Now she is likely to come permanently into her own.

This new interpreter of the cigarette girl offers no idealized impersonation. She is the unreined, pleasure-loving person of the text, frank in sesquialteral comprehension of the joy of living and determined, without thinking, upon the fulfillment of her smallest desire. Both her acting and singing are consistent with this view. She does not hesitate to sacrifice the latter when necessary to her conception. Yet, in the main, the music loses little in consequence. Her gay opening apostrophe to love, her fateful appreciation of the death warning in the cards, her beautiful love duet with Escamillo, all are well sung.

## Dalmores Finds Friends.

Dalmores, as Don Jose, made an excellent impression. He has some of the

faults of French tenors, but his voice is true and big, and loses nothing in quality by forcing. His song to the Rose and many. In the last two acts, however, his intensity seemed overdone because it failed of conviction.

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